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BOOK NOTICES.

LA REVUE PHILOSOPHIQUE DE LA FRANCE ET DE L'ÉTRANGER. Paraissant tous les mois.
Dirigée Par Th. Ribot. Paris: Germer Ballière et Cie.

"La Revue Philosophique" for February, 1883, contained:

"Moral Responsibility in Dreams," by F. Bouillier. The psychology of dreams is a subject much more discussed than formerly, the author states, and the continuance of the moral nature and our degree of responsibility therefore in dreams is thoughtfully considered by him. He holds us more or less responsible for the character of our dreams, since dreaming is the image of life, and believes that the physician of the soul should study dreams to gain a true knowledge for the proper treatment of his subjects. "The Annihilation of Will," by Th. Ribot. "The Origins of Right in their Integrality," by J. Joly.

Books examined are:

"The Rôle of Earth-worms in the Formation of the Vegetable Earth," French translation from Charles Darwin, with a preface by M. Perrier. "The Fundamental Problems of Logic," by J. Bergmann (Ger.). "On the Question of the Reform of Logic," Nicholas Gote (Russian).

"La Revue Philosophique" for March, 1883, contains:

"Personality and Memory in Somnambulism," by Charles Richet. "A Critique on the Idea of Penalty," by M. Guyau. "As the idea of penalty is one of the principles of human morals, it is also found at the basis of every religion. There is not one which does not admit a providence, and providence is only a kind of distributive justice, which, after having acted incompletely in this world, takes its revenge in another; this distributive justice is what moralists mean by penalty or reward." The author discusses the penalties of defying moral laws, and logical as well as moral consequences. "Contemporary Philosophers," M. Lachelier.

Books examined are:

Max Müller's "Kant's Critique of Pure Reason, with an Historical Introduction by L. Noire" (Eng.). "Treatise on Orthophony," by E. Colombat. "Philosophie elliptique du Latent Opérant," by the Marquis de Séoane (Fr.). "The New Contemporary Realism," by Cesca (Ital.).

"La Revue Philosophique" for April, 1883, contains:

"Psychological Articles in Favor of Free-will," by A. Fouillée. "The Metaphysics of Eudemonism, Pessimism, and the Categorical Imperative," by Ch. Secrétan. "Reasoning in the Perceptions," by A. Binet. "Perception is the result of a certain effort of the mind." The nature of this effort is fully discussed by this author, and the part that the senses have in acting upon the mind, and what is external or simply mechanical in the impressions upon the senses.

Notes and Discussions:

"On the Artificial Modifications of Character in Somnambulism," by M. Guyau.

Books examined are:

"The True Conscience," by F. Bouillier (Fr.). "M. Littré and Positivism," E. Caro (Fr.). "Essay on Philosophic Poesy in Greece," by G. Breton. "Critical History of the

Pedagogical Theories in Relation with Political and Social Sciences," by P. Siciliani (Ital.).

"La Revue Philosophique" for May, 1883, contains:

"The *Æsthetic Life*," by Ch. Bénard. The author questions whether there is an æsthetic life as there is a moral, political, religious, economic, or industrial life, and should it have a serious, moral character with its chief end the moral perfection of man, the softening and ennobling of his manners, or hidden instruction under attractive forms? Then it would have gained nothing as to itself; it is confounded with the moral, political, scientific, or religious life. For it to really exist it should be considered as a special organ in the total organism of human life, individual and general. Without being isolated from other organs, it should, according to the laws of organism, have its determined aim and proper function, and no doubt being linked to other organs, receiving from and furnishing to them what is necessary, preserve in this mutuality or reciprocity, its entire liberty and vitality in performing the particular function which it is to fill in its life total. Such is the theory of Karl Köstlin, whose work on æsthetics M. Bénard regards as one of great importance in Germany. He discusses the work and also the views of Kant on æsthetics.

"Moral Obligation from the Intellectual Standpoint," by Fr. Paulhan. "What we consider as obligatory now," says the author, "is the realization of an ideal which each of us possesses more or less consciously, and which is certainly not without analogy with the instincts which determine the acts of animals. M. Taine's theories on the productions of works of art that certain conditions of existence determine an *ensemble* of tendencies, and certain sentiments are manifested in individuals which are reproduced in art and literature and are condensed in an ideal personage who is born in each epoch and varies and changes with the social state, and in morals as well as literature is to be found this ideal personage.

"The Contradictions maintained by Descartes," by Fonségrove. The author examines the conclusions of various philosophers in regard to Descartes, and finds that they do not study the text of his writings with sufficient thoughtfulness. He finds that before knowing God, Descartes did not know what God was, and thus he established a perfect science on an imperfect science, and this is what he has been accused of and from which he has defended himself.

Notes and discussions:

"The Logical Origin of the Doctrine of Parmenides."

Books examined are:

"Physiology of the Nerves and Muscles," by Ch. Richet. "On the Moral Intention," by Vallier (Fr.). "Aristotle's Psychology," by Wallace (Eng.).

Bibliographical notices.

"La Revue Philosophique" for June, 1883, contains:

"Free-will and the Future Contingency," by A. Fouillée. The author treats this subject as a problem which he examines theoretically and scientifically, also giving the views of determinists. "On the Comparison of the Time of Reaction for Different Sensations," by Beaunis, Professor of Physiology at the Faculty of Medicine at Nancy. "Studies of Ancient Philosophy: Anaximenes and the Unity of Substance," by P. Tannery. M. Tannery credits Anaximenes with originality and considerable scientific exactness, and compares his views with those of other men of his time as to heavenly bodies, scientific facts, etc. "The Contradictions maintained by Descartes" (concluded), by Fonségrove.

General review :

"Several Italian Criminal Writers of the New School," by G. Tarde.

Books examined are :

"On the Will of Animals," by G. H. Schneider. "On the Will of Men from the Standpoint of Darwinism," by G. H. Schneider. "Unpublished Correspondence of Condorcet and Turgot," by Ch. Henry.

VIRGINIA CHAMPLIN.

PHILOSOPHY OF LANDSCAPE PAINTING. WILLIAM M. BRYANT. Published by the Author, St. Louis, Mo., 1882.

LANDSCAPE painting is peculiarly a modern form of art. But few works even dealing with it in a descriptive fashion—historically, and none at all treating of its philosophy, are extant. Mr. W. M. Bryant's essay, published in a neat little volume of some three hundred pages, a few years ago, in St. Louis, is the first monograph on the subject which we remember to have seen. As a pioneer work in a new field—apart from its real value, which is great—it deserves attention.

The author first traces the development of the *idea* of landscape painting and of the conditions necessary to its maturity; then, after establishing beyond much probability of question that "the modern scientific view of nature, together with its necessary complement, the scientific view of man, must first have been developed before true landscape art could exist," proceeds to name "the elements, external and internal, which enter into works of art of this class; to indicate the relation of landscape painting to other forms of art; and to define and account for the types into which the products of this form of art naturally fall." His analysis completed, he establishes his theory by presenting a brief sketch of the actual historical development of landscape painting.

The method pursued, as the author distinctly informs us (page 140), is that enunciated by Hegel in his great work on the philosophy of art (*Ästhetik*). The fundamental classification of the various forms of art, (*a*) symbolic, (*b*) classic, (*c*) romantic, is retained and applied to the particular form treated. Landscape painting, like the other forms, passes through these various phases and may be said to contain them all; still, through its internality—its power of expressing spirituality—it belongs essentially to the romantic; but to the advanced stage of the romantic which, for lack of a better name, might be called the *Human*.

The author says (page 45): "It can scarcely have been a mere accident that the philosophical systems of Descartes and Spinoza should have been developed contemporaneously with the sudden and fairly exuberant unfolding of landscape painting in the seventeenth century. The philosophical systems on the one hand and the landscape painting on the other were but two modes of expressing the new conception of the perfect unity and harmony of the world, physical and spiritual—the one mode appealing to the Reason, the other to the Imagination. The one begins with spirit and finds that spirit necessarily includes nature; the other begins with nature and finds that nature leads onward and upward to Spirit, as the only possible solution of the world."

But enough has been said to warrant our concluding, in addition to the excellent treatment of its own special subject, the plan which is followed in this little book is so great a one in itself and is so systematically and thoroughly developed that such a work can not fail to be valuable as an introduction to the philosophy of art in general.

GERTRUDE GARRIGUES.